The Department of Music

of

The University of Alberta

presents

S O I R E E M U S I C A L E

Saturday, March 17, 1979 at 8:00 p.m.
Convocation Hall, Old Arts Building

PART I

A group of selected short works

Variations of a Slovakian Theme. . . . . .Bohuslav Martinu
(1890-1959)

Rebecca Denson, cellist
Joanne Boychuk, pianist

Trio No. 2, Op. 76. . . . . Joaquín Turina
(1882-1949)
Allegro molto moderato
Molto vivace
Andante mosso

Gilbert Hill, violinist
Janet Dougan, cellist
William Christensen, pianist

Andante from Sonata, Op. 19 . . . . . Serge Rachmaninoff
(1873-1943)

Christopher Best, cellist
Angela Cheng, pianist

Andante con moto tranquillo from Trio No. 1, Op. 49 . . . . . .Felix Mendelssohn
(1809-1847)

Joan McDonald, violinist
Claude Kenneson, cellist
Joanne Boychuk, pianist

Final Variation from Don Quixote, Op. 35 . . . . . Richard Strauss
(1864-1949)

Claude Kenneson, cellist
Michael Massey, pianist

(brief pause)

PART II

Quartet, Op. 59, No. 3 ("Rasumovsky") . . . . . Ludwig van Beethoven
(1770-1827)
Introduzione (Andante con moto) -- Allegro vivace
Andante con moto quasi allegretto
Menuetto
Allegro molto

The Relevé Quartet

Neil Miskey, violinist — Neil Hughes, violist
Robert Miskey, violinist — Joanne Ludbrook, cellist

INTERMISSION

PART III

The Carnival of the Animals . . . . . Camille Saint-Saëns
(1835-1921)
Introduction and Royal March of the Lion, Hens and Cocks, Wild Jackass, Tortoises, the Elephant, Kangaroos, Aquarium, Personnages with Long Ears, Cuckoo in the Woods, Aviary, Pianists, Fossils, the Swan and Grand Finale

Janet Scott and Michael Massey, pianists
Roy Tutschek and Joan McDonald, violinists
Rebecca Denson and Shauna Rolston, cellists
Michael Bowie, violist
Marjorie Montjoy, bassist
Maureen Crotty, flautist
Ernest Dalwood, clarinetist
Ichiro Fujinaga, percussionist
Claude Kenneson, conductor

The epigrams by Ogden Nash read by Brian Harris

PROGRAMME NOTES

PART I

Bohuslav Martinu (1890-1959), the Czechoslovakian composer, was a pupil of Albert Roussel. An excellent violinist as well as a composer, Martinu created works ideally suited to the stringed instruments. Variations on a Slovakian Theme is one of the last of his completed scores. It was first performed in Prague on October 17, 1959.

The prominent Spanish composer, Joaquín Turina (1882-1949), studied in Paris with Vincent d'Indy. While there he came under the influence of both Albeniz and de Falla and returned to Spain determined to create national Spanish music. The Trio No. 2, Op. 76 was composed in 1933.

Serge Rachmaninoff (1873-1943) composed the Sonata, Op. 19 in 1901 and dedicated it to the Russian cellist Anatole Brandoukoff. The rhapsodic Andante movement presents the cello in an exquisite vocal melody.

The Trio in D Minor, Op. 49 by Felix Mendelssohn (1809-1847) is one of that composer's most endearing chamber music works. The slow movement (Andante con moto tranquillo) is deft and amiable and demonstrates Mendelssohn's flawless compositional technique.

For his monumental tone poem, Don Quixote, Richard Strauss (1864-1949) chose the form of the classical variation with keen appreciation of the essential conflict in Miguel de Cervantes' epic character, Don Quixote de la Mancha. In the final variation there are moving passages in which one senses that the Don, freed from his illusions of knight-errantry, meditates on old age and his own approaching death. Mr. Kenneson is currently preparing an edition of this work with piano reduction.

PART II

Ludwig van Beethoven (1770-1827) composed the three string quartets, Op. 59, in 1806. These works are dedicated to the Russian Ambassador in Vienna, Count Rasumovsky, who was an excellent violinist, and a generous patron, friend and protector of Beethoven. Published in January of 1808, they were performed that same year in Vienna by the Schuppanzig Quartet. The third work of this set of quartets was nicknamed in Austria "The Eroica Quartet" because of its emotional similarity to the Third Symphony and due to the particular character of its fast movements.

PART III

Early in 1886 Camille Saint-Saëns (1835-1921) withdrew to a little Austrian town for relaxation after a concert tour of Germany. There, in the course of a few days, he composed a work he had once promised to his pupils at the Niedermeyer School in Paris twenty-five years before but had never since found the time to create. It was intended as a surprise offering to the famous cellist, Charles Joseph Lebouc (a pupil of Franchomme) on the occasion of a Shrove Tuesday concert in Paris. This "grande fantaisie zoologique" received its second performance at a private concert given by the Society "La Trompette" in Paris at the home of M. Lemoine. On that occasion some of the artists who took part were Saint-Saëns and Louis Diémer, pianists, Claude Paul Taffanel, flautist, Alphonse Duvernoy, clarinetist, and the String Quartet of the Society (Marsick, Colblain, Van Waefelghen and Delsart). Among the earliest of those privileged to hear the work was Liszt. On his final visit to Paris in April of 1886, his curiosity was aroused and he was invited to a private performance in Madame Viardot's drawingroom.

Le Cygne was the only movement of the work that the composer allowed to be published during his lifetime. Much to his genuine astonishment it became a popular solo for ballerinas, the most famous of them being Anna Pavlova. Evidently this practice did not entirely please Saint-Saëns and he is said to have exclaimed, "Le Cygne has nothing whatsoever to do with a soul going to heaven. It is like a Japanese etching, merely a bird on the water." None of the other pieces appeared in print until the ban was lifted by his Will. Shortly after his death, the work began its long and successful career with a public performance on February 25, 1922, almost thirty-six years to the day after the composer and his friends had played it for the first time.

A contemporary stroke of genius occured when Goddard Lieberson suggested that the poet, Ogden Nash, write epigrams for inclusion in modern performances.

C.E.K.